THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 645 *Wednesday, Dec.* 17, 1823. *Price* 1*d.*

Drury Lane Theatre.

As we were unable to attend at this Theatre, last night, we present our readers with the remarks of that excellent Paper, *The British Press.*

LOVE IN A VILLAGE.

"Mr. BRAHAM's performance last night was excellent.—He gave the part of *Hawthorn* no inconsiderable effect. He was loudly encored in the song—"*We all love a pretty girl—under the rose,*" and in the duet with Miss STEPHENS, at the close of the second act, "*When thy bosom heaves the sigh.*" At the continued call of the audience the curtain was again drawn up, and they were gratified a second time. Miss STEPHENS admirably sustained the part of *Rosetta*, and sang most delightfully. She was rapturously encored in the beautiful air, "*Savourneen Deelish,*" the Irish "*Rans des vaches.*" We do not look upon Miss Stephens as a vocalist only; her acting is superior, and there is considerable grace and naiveté in all she does. We can scarcely give sufficient praise to Mr. DOWTON, whose representation of *Justice Woodcock*, was one of the most finished performances of comic acting we ever witnessed. The character is not, by any means, overwrought, either by the author or the actor. We must, however, condemn Mr. Dowton for "saying more than is set down for him," and request him to bear in mind the important caution of the great bard. It is very miserable, and quite unworthy of him, to study to please the galleries, by introducing expressions which can only please them: for example, by substituting the word *grenadier* for *gardner*, in the letter from *Sir William Meadows*; the word *fuddled* for *tipsey*, &c. Mr. KNIGHT, as the country bumpkin, *Hodge*, was excellent; as well as Miss POVEY, in *Lucinda*; we would almost say that she has more *nature* in her acting than any other actress on the boards. She sings at all times so very sweetly, that we are justified in prophesying her future greatness. Miss CUBITT performed the part of *Madge* respectably; but she wanted the natural simplicity of the character. Mrs. HARLOWE's *Deborah* was admirable.

The Cataract of the Ganges followed for the thirty-and-ninth time; and the horses, as usual, delighted the house, and gained universal applause, but not, as the play-bill daily asserts, from an *overflowing* house."

Covent Garden Theatre.

THE Opera of *The Cabinet* was repeated here, last night, to a very numerous audience. Mr. SINCLAIR sang with great power, and fine execution. "*The beautiful Maid*," and the *Polacca*, were encored; and also the duet with Miss PATON, of "*The bird in yonder cage*," There was a slight indication of a desire to have the Polacca a *third* time, but the good sense of the majority of the audience put a decisive stop to such folly. An *encore* is generally considered as an extreme test of merit, or at least a proof of approbation; although it is rarely pleasing to hear a song twice sung on the instant. But to go beyond this high mark of favor, belongs only to the most extraordinary occasion: such as on the *last* appearance of a celebrated singer; when his finest effort may, with some shew of propriety, be selected to bestow the final offering of public approbation. Mr. SINCLAIR had on former nights, been called on to sing the Polacca *three* times, and so was Mr. BRAHAM when he sang it the other night at Drury Lane. It was well known from what feeling this unusual demand arose. Two parties had been formed; each inclined to bestow the highest honors on their respective favorites. These silly people could not have possessed a particle of knowledge of the science, whose professors they thus appeared to set up as *rivals* to each other. Every person of sense who has but once heard BRAHAM and SINCLAIR, must be conscious of the perfect distinction of *quality of voice* existing between them. The former infinitely exceeding any singer on the Stage for volume and richness, the latter second to him alone in these points. Their *style*, also, is quite different; and there are instances of each surpassing the other in songs respectively best calculated to display their powers. To *compare* these singers, therefore, is only to say, the voice of a BRAHAM is a wonder of the age, and that his musical skill keeps pace with it: whilst SINCLAIR, without his strength of tone, can confer playful and pretty touches. which. accord less with BRAHAM's manner—in short, there is more of the *intellectual* in BRAHAM's style than in that of SINCLAIR. They are both to be admired; but for heaven's sake, do not let us any longer think of them as *rivals*.

The *Adelphi* and *Olympic* Theatres, are nightly attended by merry audiences.

The statement of the death of Mr. Blackmore, the celebrated slack-rope dancer in Mr. Lloyd's company of performers, who were lately exhibiting in this city—said to have been killed by falling from the rope—is, entirely void of foundation, Mr.B. being alive and well. *Gloucester Journal.*

☞ IT is respectfully suggested to our Friends to be careful, in going to the Theatre, not to be imposed on by an imitation of this Paper.

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Theatre Royal, Drury Lane.

his Evening, the Comedy of

The Hypocrite.

Dr. Cantwell, Mr DOWTON,
Maw-worm, Mr LISTON, Seward, Mr YOUNGE,
Sir John Lambert, Mr POWELL,
Darnley, Mr PENLEY, Tipstaff, Mr READ,
Col. Lambert, Mr WALLACK,
Servants, Mess. SUTTON and COLSON,
Old Lady Lambert, Mrs HARLOWE,
Charlotte, Mrs W. WEST, Betty, Miss GREEN
Young Lady Lambert, Mrs ORGER.

To which will be added the Farce of

Deaf as a Post.

Old Walton, Mr GATTIE, Crupper, Mr HUGHES,
Captain Templeton, Mr BROWNE,
Gallop, Mr Williams, Tristram Sappy, Mr LISTON,
Recruits, Mess READ, & SUTTON,
Soph Walton, Miss CUBITT,
Amy Templeton, Mr SMITHSON,
Sally Maggs. Mrs Orger, Mrs Plumpley, Miss Green,

To Conclude with a Grand Drama called The

Cataract of the Ganges.

Ackbar, (*Emperor of Hindustan*) Mr POWELL,
Jam Sahib, (*The Rajah of Guzerat*) Mr. YOUNGE,
Mokarra, (*Grand Brahmin of the Jahrejah Tribe*) Mr WALLACK,
Iran, (*a young Hindu Warrior,*) Mr PENLEY,
Mokagee, (*a Hindu Peasant*) Mr J. BARNES,
Ambassador, (*from the Emperor of Hindustan*) Mr WEBSTER,
Mordaunt, (*an Officer in the English Army,*) Mr ARCHER,
Jack Robinson, (*Mordaunt's Servant,*) Mr HARLEY,
Combatants by Messrs. BLANCHARD, PAULO, & HOWELL,
Dessa, (*Daughter of the Emperor of Hindustan*) Miss PHILLIPS
Zamine, (*of Guzerat.*) Miss L. KELLY,
Matali, (*a female Hindu Peasant of the Jhalla,*) Miss GREEN,
Ubra, (*her Daughter*) Miss POVEY,

To-morrow, The Cabinet, with The Cataract.

Theatre Royal, Covent Garden.

This Evening, Shakspeare's Comedy of

Much Ado about Nothing.

Don Pedro, Mr CONNOR,
Don John, Mr BAKER, Count Claudio, Mr ABBOTT,
Benedick, Mr C. KEMBLE,
Leonato, Mr EGERTON, Antonio, Mr BARTLEY,
Friar, Mr CHAPMAN, Conrad, Mr EVANS, Verges, Mr KEELEY
Balthazar, Mr TAYLOR. Borachio, Mr HORREBOW,
Dogberry, Mr W. FARREN,
Sextno, Mr PARSLOE, Seacoal, Mr LEY, Oatcake, Mr BARNES,

Beatrice, (first time) Miss JONES,
Hero, Miss BODEN, Ursula, Miss SCOTT, Margaret, Miss Henry

In Act 2---A Masquerade and Dance,

And Steerens's Glee of "Sigh no more, Ladies,"
By Messrs. PYNE, TINNEY, LONGHURST, and Mrs. BISHOP,

After which, (curtailed into 2 acts,) a Grand Drama, called

CORTEZ.

SPANIARDS.

Hernando Cortez, Mr COOPER,

Gonzalez de Sandoval,	*His Principal Officers.*	Mr J. ISAACS,
Pedro de Alvarado,		Mr TAYLOR,
Valesquez de Leon,		Mr HORREBOW
Diego de Ordaz,		Mr COMER,
Juan de Esculante,		Mr PARSLOE,
Francisco de Lugo,		Mr PYNE,

Sancho, *Farrier to the Forces,* Mr FAWCETT,

SPANISH CAVALRY,

Mr DUCROW, Mr J. COLLETT, Messrs. Harris, Williams, Mungo, Dimond, G. Williams, Howes, J. Ducrow, Mackintosh, &c.

TLASCALANS.

Maxicazin, (*Cacique of Tlascala,*) Mr CHAPMAN,

Zocotzin,	*his Sons*	Mr T. P. COOKE,
Acacix,		Mr DURUSET,

Amazitli, (*beloved by Zocotzin and Acacix*) Miss PATON,

To-morrow, The Man of the World, with Clari.